

DISCORDER

A guide to CITS fm 102
CABLE 100

VOL 1 NO 10

NOVEMBER 1983



DOA INTERVIEW
Latest from NOMEANSNO,
XTC, UB 40 , T-BONE BURNETT

FREE

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Music for the Hard Core of Thinkers

D.O.A. are undeniably the dean of Vancouver's underground music scene. They have survived the pressures of hard core for about six years and with the release of *War on 45* early this year have made major gains in the American alternative music scene as well. Their message has always been overtly political, but this aspect of the band has never been so obvious or controversial as it has since the release of D.O.A.'s most recent single *Burn It Down*. The flip side of the single is *Fuck You*, penned by former Subhuman Gerry Useless, better known to the public as Gerry Hannah, who is at present facing a myriad of charges connected with acts of political sabotage such as the bombings of a B.C. Hydro substation and of Lytton Industries in Toronto, manufacturer of the guidance system for the Cruise missile. Gerry and four other Vancouverites have been dubbed the Vancouver Five, and proceeds from the single are going towards the defence of the five.

With the political aspect of D.O.A. taking on such a high profile and with word of a couple of releases coming up, we decided it was time to talk to the band. Chris Dafoe and I set up a cozy living room atmosphere in the CTR studio and began to take bets on how late the band would be this time. Fortunately, they arrived just as I left to discharge the nonalcoholic portion of my last beer. D.O.A. offstage are as laid back as they are frenetic in performance. Joey Shithead tends to act as spokesperson, but the other guys are quick to interject or disagree. All have become fairly articulate over the years, and the band did not duck any of our more pointed questions. The discussion ranged freely over personnel changes, new releases, old memories, future plans and, of course, the band's support of the Vancouver Five.

DISCORDER: Why don't you start by introducing your new drummer.

SHITHEAD: Gregg James is his name. Gregg San Jose James, they call him.

GREGG: So why did you join the band, Gregg?

JAMES: [tongue firmly planted in cheek] It's a new challenge for me joining such a great band. I've seen that you guys are such a lot of fun that here I am.

SHITHEAD: That's exactly what we want to hear.

DISCORDER: What happened with Dimwit?

SHITHEAD: It's basically personality differences and stuff like that. Disagreements on how to do stuff. We're still friends with him and all that. There's no problem along that line. He still lives in the same house as the other three guys in the band, so we haven't been able to uproot him.

Faulty Products, collapsed. So now we're working with this company called C.D., you know, like the civil defense fallout shelters.

DISCORDER: So did *Burn It Down*. Fuck You come out on C.D.?

SHITHEAD: Yeah, in the United States. Actually, it came out under our own label, which is called Sudden Death, in Canada.



DISCORDER: You've been doing some recording recently as well.

SHITHEAD: Actually, we've been working on a few different things. We just came back from California a couple of days ago. We're doing a new six song EP. It should be out sometime around Christmas or a little time afterwards. That's about half done. We've done the basic tracks and the vocals, but it still needs guitars and mixing. The other thing that we've done is pretty well completed except for the back cover, and it's a compilation of the first two albums we did plus a few other cuts. It's all been remixed at Fantasy Studios in Berkeley. It's going to be released as one album called *Bloodied But Unbowed*. It's sort of a retrospective type album encompassing songs from '78 to '83.

DISCORDER: When will it be released?

SHITHEAD: Within a few weeks I would think, at least in the U.S. Maybe a little longer in Canada.

DISCORDER: There has been a label change since War on 45.

SHITHEAD: Alternative Tentacles is still going, but their financier, which was

DISCORDER: How is that release doing?

SHITHEAD: It must have sold about two thousand in Canada and about four thousand in the States so far, which is pretty good for a short release. It's just started to get going. It was a little bit disorganized at first, because we were doing a lot of distributing ourselves. The reason for that, the people in Toronto thought it was too much of a 'hot potato' to handle, so we ended up doing everything ourselves, 'cause they chickened out on it.

DISCORDER: The releases of the benefit single bring your politics and a bunch of other issues into sharp focus. Do you ever have problems with promoters in that respect?

SHITHEAD: Not particularly. Most of the promoters that we deal with are fairly conscious of what's going on anyways, so they're all for this kind of stuff. That's basically the network of people that we deal with. Sometimes we deal with straighter companies, and most of them see that we're a good band, and they go out and promote us. Our politics are part of the band. It's one of the things that interests people and draws them to us.

GREGG: The only problem we've ever had in that area is with the record company back east not wanting the single to come out on their label because it was a little too controversial for 'em, and they thought it would reflect on their credibility. They didn't look at the commercial advantages, I guess.

Mostly I'm concerned to see them get as fair a trial as possible, and they're not getting the funds necessary from Legal Aid or anything like that.

SHITHEAD: Well, it's kind of it's based on friendship, but when you have one side putting the screws down then the other side has to buck up and get people to act against it. When the government is using everything in its power to nail these people on every charge you can think of, it's like throwing a pile of mud at a brick wall and seeing what sticks. So it's political and it's friendship.

GREGG: And the issues are much bigger than the individual people and individual issues brought up in this case. We're defending and campaigning for a lifestyle that we think offers some kind of future for everybody in the world as opposed to the future that is presented by someone that would actively engage in manufacturing weapons. There's no future in that. People have just got to realize that. Either human life is going to be the most important factor in the future or profit is going to be, no matter what the human costs.

DISCORDER: One of the more decisive issues that has been raised by the case of the Vancouver Five has been the question of what kind of tactics are acceptable to achieve and defend this humane lifestyle. Where do you draw those lines?

SHITHEAD: Personally, we have our own tactics. Everybody can see what that is. What we do with the band is we go out and try to communicate with people and get them thinking about stuff as well as the other type of thing you do in a band, which is to entertain people. As far as other types of tactics go, well, there are various ways you can try and knock down a brick wall. I don't think we're about to go out and throw a bunch of bombs or anything like that, but the idea is, the more pressure people apply, the stronger the powers that be are going to react. That's the bottom line of the thing I think.

GREGG: Basically, all of us have the highest regard for human life. I wouldn't support any kind of tactics that lowered anybody to the level of actually physically hurting another person; but, personally, as far as destruction of property goes, all's fair.

DISCORDER: What is the basis of your support for the Five? Is it a political decision or friendship or ...?

GOBLE: Gerry Useless was one of my earliest friends. He was probably the first person I ever knew. I met him when I was about six years old. So a lot of the support I give them is from long time friendship.

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CITR DiSCORDER

fm 102 Cable 100

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Speaking of Kate Bush, CITR will be participating in a North American promotion of this elusive English chanteuse. The fear of flying keeps her from our shores, so instead various copies of Kate's acclaimed video "Live at the Hammersmith Odeon" will be distributed to keep her in the public eye. Keep your eyes open sometime around the end of this month.

Letters to the Airhead

Dear Airhead:

Like I ate these mushrooms man back in August. Oh WOW like I got a real super high for like an age man. So like when I came down I didn't feel good man. So like then I went to turn on CITR man and like it wasn't there. Oh wow I was like scared or something man, you know? O.K., so then I turned my stereo on again (like later you know thinking I was still really high or wasted or whatever) but oh wow it was like still missing. The guy on the radio station I did get said like:

"Bob Smith's heifer dropped another one last night, that's 4 in 2 years. What a cow! It's won every year at the Prince George Fall Fair since its first calving!"

So while I thought about this wonderful cow I chances a glance outside. OH WOW, now I like remember... I LIVE IN PRINCE GEORGE NOW! I WORK IN A RADIO STATION NOW! IN LIKE PRINCE GEORGE!!!!

No wonder the mighty "R" isn't available. What will I do? No booming baritone of Big Bad Bobby SIMMS. No rambling Chris Dafoe. No more aimlessly hanging around the lounge doing absolutely nothing they make you work up here -- often). No Jenny Fahrni looking overworked and crazed with anxiety (of course, I get that looking in the mirror). NO PUNG LOK! Not a drop!

Any how Airhead, what I want to say is... Help! I LIVE IN PRINCE GEORGE. What will I do? Please send advice to: JOE'S Place
Near the Park
Great White North, B.C.
V2L 1L7

JOE MARCH

If I was you, Joe, I'd kidnap Bob Smith's heifer, demand an exorbitant ransom and get the hell out of Prince George. Failing that, eat a lot more mushrooms.

CONTINUE FR PG 1

GOBLE: We haven't delved into the internal things of what's happening. We just work at our own speed. We're not really associated with the defence committee or anything like that, and we just donate the money to them. They talk to the people that are in jail, and they decide the best way to use the money.

SHITHEAD: Of course, everybody has their own opinion about what's going on. But as far as I know, there has been no big split or anything like that. Everybody is being pretty level headed and keeping the most important things first rather than miniature power struggles or anything like that.

DISORDER: Has there been any reaction from your fans, positive or negative, regarding your support for the Five?

GREGG: I can think of a few cases of people scratching their heads a little bit and asking what is this Vancouver. Five all about, which is a pretty positive thing, but never saying, "Wow, you guys are crazy, I don't want to have anything to do with you."

Dear Airhead,

Do not, repeat, do not believe anything my mother says. I have just read ID magazine's alert on "How to Spot Whether Your Parents Smoke Dope." (Which I include for your reading.) My mother answers yes to four of the five criteria. Beware! HOW TO SPOT IF YOUR PARENTS SMOKE DOPE--

Dopers have burn marks on their duvets and use organic shampoo. They also sit around watching the Russell Hardy Show with the sound turned down while they listen to bad dub records that are stuck in the first groove. They also display most of the early warning signs of pre-senile dementia, i.e.: forgetful, nervous and confused. Apart from that, it is relatively harmless.

Signed Iyee Jones

Dear Airhead,

My nephew Iyee has just brought home the latest copy of Disorder. Thank-you for bringing all those wonderful ideas on improved reception. We (the Jones's) have found two separate methods of improving reception problems. One is to have Zoff (my husband of 45 years -- picture enclosed) hang around the neighborhood. The second method is to have Iyee strung upside down from the bedroom chandelier by 3 ohm cablewire (available from any electronics shop) with the radio antenna acting as a guide wire, to keep him from swinging in the wind. The first system is a bit more reliable, because Iyee tends to tire easily.

Signed (Aunt) Anna Jones P.S. Since Zoff is presently unemployed, we are willing to rent out services as a mobile antenna, to neighborhoods, for short periods.



Dear Airhead,

I understand that you are having trouble getting an adequate supply of letters for your excellent column. This is truly a shame.

What's gone wrong with the world? Here the students and listeners of CITR have a perfect opportunity to express themselves to all of you directly and does anyone take you up on this golden chance? You bet I do.

I have one suggestion for your paper and your station. ...Would it be possible to have a bit more comedy on both? Other than that, I think that CITR and Disorder are two of the truly great reasons to continue living.

Thank you for your time.

Yours sincerely,
Jim Spriggs
Vancouver, B.C.

Dear Airhead,

The other night I went to see the movie "Gandhi" at the S.U.B. auditorium. The show was very good but, the fellow sitting next to me wouldn't share the armrest and so my enthusiasm for the movie was somewhat diminished.

As I am frightened by the dark and also by strangers, and particularly by the combination of the two, I didn't say anything.

What should I do if this ever happens again?

AKIN THUSHOLDER

were people at the gig who had seen us three times before, and we had created a real small basis for a really positive thing.

SHITHEAD: This time it'll be much more planned out and now we have three releases in England and hopefully soon one in Germany too, so this time should be more extensive. We'll go everywhere we can. Maybe we'll try and sneak into some Eastern Bloc countries and show up at a Polish rock festival.

As I prepared this interview for Disorder, a few nagging questions still tugged at my mind. The so-called underground music scene has, over the last few years, become much more accessible and visible. Politically oriented bands such as D.O.A. and the Dead Kennedys are still serving the same message as they did a few years ago, albeit to a larger audience. The step from entertainment to awareness seems to be a fairly easy one. But the step from awareness to action seems to be larger than many of us are willing to take. And meanwhile, the war machine roars on and on ...

--David Firman

***** An Alternative to Vinyl, part 2 *****



It's time once again to take a look at the latest developments in the world of independent tape releases. Quite a lot has transpired since the May issue of DISORDER, the one in which CTR listeners were first introduced to this most inspiring form of music distribution; and there are certain outfits, just recently brought to my attention, that are very worthy of note. As mail order cassette distribution is such a sensible and, for all concerned, economically feasible way of getting one's music heard, it's not surprising that its growth in recent years has been phenomenal, especially considering recent improvements in chrome tape frequency response and overall quality. Interest in Vancouver is very encouraging, even though, as yet, we don't have a major distributor in town (save for the future exploits of CLAS, CLEM/ALIEN SOUNDTRACKS distribution). The focus of attention of this article will be on two distribution/label services, one American, one British, but inevitably it will come to include other countries' music, vinyl and tape, as well.

Much to my surprise and delight, one of the newest and most interesting of America's new music distributors does its business from the confines of Fort Collins, Colorado. The company I refer to is called Aeon Imports and has been in existence for about three years now, under the direction of Kent Hotchkiss. Its inception was due to a decided lack of progressive music outlets in the midwestern states. Aeon carries a great deal of European music, mostly in the experimental category, and with the current surge of interest in this kind of music has grown to serve on a world wide mail order basis. Aeon's roster includes the works of several artists working in the field of "Modern Classical" electronic and electro-acoustic composition, including tapes and LPs by long time John Cage collaborator David Tudor, San Francisco's John Di Stefano and our own Canadian Electronic Ensemble. There is a healthy sampling of French and Belgian groups as well, reflecting those countries' contributions to the avant-garde electronic and tape composition. Most groups that Aeon represents, however, are producing music without the help of formal

training and with little regard for formal structure, notation and so on, the word "formal" being used very loosely here. This is evident in the large number of "Industrial" music releases Aeon carries. Among them are LPs and tapes by Port Huron, Michigan's Hunting Lodge, Italy's Maurizio Bianchi (be warned!), and Wales' Lustmord, all of them utilizing harsh metallic rhythms and grating electronics. Aeon also gives some very interesting improvised music some exposure as well. Of particular interest here is the Fred Frith/Bob Iserstag/Phil Minton LP: *The Voice of America*, which features Frith on a variety of homemade instruments, radios, tapes, and, of course, his fascinating excursions on guitar (or some permutations thereof!).

Chances are that most CTR listeners are only familiar with one Aeon product, that of Port Said. Named after an Egyptian port town and, incidentally, a compilation album of Egyptian folk music issued in the late '50s, Stefan Tischer and Keith Walsh have managed to produce some of the most beautiful and exotic sounding electronic/percussion music to be heard anywhere. Although their sound is reminiscent of Cluster and Eno, it is made all the more astonishing due to the fact that they hail from a particularly vile part of New York City. Available from Aeon are their first two tapes, *Through Veils* and *Eve of Departure*, the former featuring experimental guitarist Cliff Cultreri and the latter being the consolidation of their own style. *Eve of Departure* is recommended over the first, though both are excellent, the deciding factor here being my personal taste. Their newest release, out at the end of November, is called *Crossings* and is well worth the price of admission. Just new on CTR's playlist is a song recorded partly in Vancouver in July, when Stefan was in town for a visit. That track, called *Countdown to Midnight*, will be released on Holland's Ding Dong Disc label. More information about that and other Port Said projects can be obtained by writing them.

New Federalism. That's the name given to a superb Aeon compilation of American underground music. Beginning with the pledge of allegiance, this tape quickly develops into an aural exploration of mind control. Featuring tracks from several of Aeon's U.S. contingents, the *New Federalism* cassette is one of the highest quality and provides an excellent variety of experimental electronics. John Di Stefano, Nick Didkovsky and C.W. Vrtacek provide the most coherent compositions, while the rest is mainly in the industrial vein with some very clever tape manipulation and relentless electronic rhythms, with smatterings of percussion and vocals. Included are cuts by Hunting Lodge, Deviation Social, and a wonderful piece of madness from Seattle based group Enstriction called *Do the Rotation*. All copies are on chrome tape, and it's well worth the investment.

Other outstanding releases are *Musik Unter Tage* by German synthesist Asmus Tietchens and *Third Human Attempt* by Belgium's Human Flesh. Tietchens normally records for Sky Records in Germany but recently has concentrated his efforts on cassette releases via the various independents. This tape is a very dark and menacing soundtrack to whatever your worst fears of the night happen to be. Highly recommended for a 4 a.m. listening spree! Human Flesh is virtually the sole project of Alain Neffe, who also runs the Insane Music Service in Belgium. Third Human Attempt is the perfect example of how to produce a very innovative tape with precious little instrumentation. With some clever electronic treatments of the female voice, Alain has come up with some very eerie and trance inducing pieces of music. Apart from voice, Alain utilizes sax, synth, pianet, and does a good job of minimizing the technical of a rhythm box. For the remaining minute or two following each side, there are recorded snippets of Belgian radio stations, none of which seem to approach anything resembling alternative radio, but it's better than tape hiss! All Belgian cassettes from Aeon are on chrome tape and are of good quality.

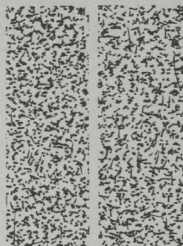
Now for a jump across the Atlantic to Whitstable, County Kent, in England. From this small seaside town near the mouth of the Thames comes Gary Levermore, the man behind Third Mind Tapes. Gary is best known for his five volume cassette compilation called *Rising from the Red Sand*, probably the most comprehensive collection of, mainly, U.K. "fringe" groups released anywhere. Most of the artists here are working in a kind of musical no man's land. By that statement I mean that they are not formally trained musicians and are not considered "composers" in the academic sense of the word; their music is, however, sufficiently removed from the pop/punk/dance scene, from a purely aesthetic point of view, to warrant the label of new music. There are the tortured electronics of Lustmord, Test Dept., and the *Nocturnal Emissions*, the sequenced rhythms of Ian Boddy, the amusing tape collage of Nurse with Wound and the industrial ambience of Metamorphosis and the Aeolian String Ensemble. Other contributors include Chris and Cosy, Radio Free Europe, Collin Potter, Conrad Schiltzer, The Legendary Pink Dots, Portion Control and Human Flesh. Something for everybody with an open mind. These tapes come highly recommended and, as with all compilations when there's a track you don't like, there's always the FAST FORWARD button!

Gary is also responsible for several excellent releases by individual groups. He's just had ex-Throbbing Gristle member Chris Carter's tape *The Spies Between* (originally released on T.G.'s own label, but with poor level settings) re-mastered to a higher over-

all quality. The tape is a full C-90 and is much more accessible than most of his work with T.G. There is actually an emphasis on melody! Chris makes a lot of his own synthesizer gadgetry, so there is a very distinctive personal style throughout. A highly recommended purchase. Also worth looking into is *Basilik*, a Third Mind release by The Legendary Pink Dots. If you liked Syd Barrett, you'll want to hear this group immediately! With a little wit, some haunting melodies, and a clever hand at tape manipulation, The Legendary Pink Dots manage to conjure up images of a returned-to-earth Barrett, charming, in a twisted sort of way. Gary is also planning an LP with the Dots that should be out in a couple of months. Also in the works are LPs by Konstruktivits, just out, Attrition, Nurse with Wound (should be fun!) and an as yet unspecified compilation. The current catalogue includes cassettes by Portion Control, Attrition and a compilation of European synthists called *Visions*. The Chris Carter and L.P.D. tapes are \$7.50, including postage. ALL FIVE volumes of Rising from the Red Sands will cost you \$27.00, including postage. These prices valid, assuming that the pound is at two dollars even. At the moment, it is worth about \$1.80, so you will save even more if you order before economic recovery! Somebody always profits from hard times!

Below are the addresses you'll need if any of the aforementioned releases interest you. Don't forget, though, that the bible of electronic/experimental music is the Contact List of Electronic Music and is still available in most independent record stores around. A CLEM update should be out soon, and keep in mind that for the price of postage and a little patience, you can save a bundle over domestic retail prices. Let's just hope that the postal workers don't go on strike this fall!

Mark Mushet



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Vinyl

NOMEANSNO. Mama



A few years ago two brothers, John and Rob Wright, put out a 45 entitled *Look! Here Come the Wormies*, under the name of NOMEANSNO. This was the beginning of a new sound. From that date until last June, Victoria wondered whether these two guys with a nifty single would ever get their shit together, and when they did, they picked one hell of a time to do it. It was an afternoon in early June, just like every other at the cafe; people from the local scene were chatting over coffee when a guy pogoed in waving a copy of *MAMA*. Only NOMEANSNO had heard this album, yet every person in the cafe knew it would be good; their question was how good. So they played it and realized that finally NOMEANSNO had shown their steel.

Imagine Shithead and Useless leaving their bands to record something D.O.A. or

the Subhumans could not touch with a 10-foot pole and was just as accessible and exciting as both bands ever had. Then watch these two pick their asses for the longest time and come up with a brilliant LP that left only one thing to be desired: MORE.

Does this help any? Here's *MAMA* for beginners.

I said John and Rob were two neat guys, so it would go without saying that NOMEANSNO would combine power and passion in radical lyrics describing evil, pain, repression and a yearning for love with musical energy that throws the lyrics right into your own self. NOMEANSNO is not simply a band, it is a new picture of you. This is not easy listening music. If you read the lyrics, you want to hear the music; if you hear the music, you want to find the lyric sheet. We can't pretend that the ideas in it are immediately evident. When you hear the music, you want to know more; and to know more, you must read the lyrics and think.

By now, many of you should want to do vile things to Michael Jackson records in order to get it. BUT. There are only 20 copies of *MAMA* available in Vancouver. Your best bet is postal blackmail, a trip to Victoria, or that request line to CITR (228-CITR). NOMEANSNO must be heard.

—TK with help from Ian

XTC Mummer (polygram)

Slip XTC's new LP *Mummer* into the jacket of their last double-LP, *English Settlement*, and see if somebody notices.

It could be that nobody will. Not to imply a criticism of the LP, *English Settlement* was, after all, a pretty good album. It's just that the two albums really do sound a lot alike. Both are less bouncy, less rushed, less juvenile than *Go 2/Drums and Wires/Black Sea*, the second, third and fourth LPs, which form their successful singles-oriented trilogy. Both have their share of acoustic guitars, tambourines, and lyrics evocative of pastoral English life before this century (the word "mummer" means a merry-making pantomimist in disguise, traditionally part of certain Old English stage performances or festivals).

Of course, it is true that there are differences between the two albums. *Mummer's* pacing and arrangements have greater variety, and there is evidence of a more experimental approach. Particularly noticeable is the prominence and expansion of the instrumentals; they have become more than props for pop songs. There's a new jazz flavor to several tracks, most conspicuously on the song *In Loving Memory of a Name*, and it's a style that works well with XTC's own.

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Sadly, XTC's lyrics have not caught up with their musical progress. Fast cars and late night parties are juxtaposed awkwardly with high-standing corn and tragical wonderlands. They reach the height of banality with *Beating of Hearts* ("For a heart without love is a song with no words...") I liked their cynical and sarcastic lyrical style better -- and that doesn't say much.

Pop/Art has been as good a term as any to describe XTC's musical leanings, but it seems that their reliance on Pop--as opposed to Art--songs has been diminishing. Some would say that is a sign of progress, a sophistication of the group's talents. On the other hand, it could be argued that it was their pop songs which gave the group their original success and which were, not incidentally, classics of sorts. This is where opinion will be divided with respect to the artist *Mummer*: whether XTC have backed away from pop singles success or whether that kind of success has simply eluded them.

No, *Mummer* is not earth-shattering. And yes, *Mummer* does sound suspiciously like *English Settlement's* third LP, *Still*. Partridge's Mob have proven once again that they are still in good --very good--form after all these years. *Mummer* marks a step forward, however small, for a band of considerable talent and tenacity.

—Robin Razzell

HUNTERS AND COLLECTORS

The Fireman's Curse

"Sold last one an hour ago." The clerk gazed intently at his magazine.

"Oh." The kid gazed dejectedly about the store, took a deep breath and quickly asked, "Do you have any copies of the new Echo & the Bunnymen single?"

"Nope."

The kid turned away thinking that perhaps this trip had been for nothing when suddenly the clerk called him back.

"Hey kid. Do you like, I mean really like, Echo & the Bunnymen?"

"They're my favorite band," the kid replied timidly.

"Well," said the clerk as he brushed a lock of green hair out of his eyes, "I've got just the thing for you. This new album came in a few weeks ago. Band's called Hunters and Collectors, and they sound just like Echo."

"Well..." the kid hesitated as he gazed at the awkward cover and read the title, *The Fireman's Curse*. "I don't know."

"Trust me, kid, these guys

are great." The clerk pulled another copy of the album out of an over-flowing rack and placed it on the turntable. "Listen to the single here, *Judas Sheep*; it's just like Echo meets Shriekback with a few horns added."

The kid looked sceptical. Somewhere in the back of his mind he remembered an old slogan for Coca Cola: It's the Real Thing. Something about this record didn't match that slogan.

It's a really popular album, the clerk smiled slyly; and the kid wondered why there were so many copies left if it was so popular.

The kid looked over for the clerk and saw him drop a copy of *The Fireman's Curse* in a bag for another customer, then shortchange the customer and hurry him out the door, smiling cruelly as he did so. The "Real Thing" slogan flashed brightly in the kid's head.

The clerk turned back to the kid, who squeezed his \$20 bill tightly and fled past him out the door, the repetitious strains of *Drinking Bomb* fading behind him. Outside he breathed the cool air deeply, slightly disappointed at not getting a record but otherwise glad to have saved his money.

—Dean Pelkey

CITRReport: Albums

ARTIST	TITLE	LABEL
1 ADRIAN BELEW	Twang Bar King	ISLAND
2 HUNTERS & COLLECTORS	<i>The Fireman's Curse</i>	VIRGIN(UK)
3 XTC	<i>Mummer</i>	VIRGIN
4 THE MEKONS	<i>The English Dancing Master</i>	CNT(UK)
5 ENIGMAS	Enigmas EP	MYSTERY
6 THE BONGOS	Numbers with Wings	RCA
7 3 TEENS KILL 4	No Motive	POINT BLANK(US)
8 UB40	Labour of Love	POLYGRAM
9 ANKE CLARK	Changing Places	RED FLAME (UK)
10 THE ALARM	The Alarm	IRS
11 CABARET VOLTAIRE	The Crackdown	SOME BIZARRE
12 NINA HAGEN	Angstlos	CBS(NETH)
13 ALAN VEGA	Salurn Strip	ZE
14 ELVIS COSTELLO	Punch the Clock	COLUMBIA
15 GREEN ON RED	Gravity Talks	SLASH(US)
16 HOWARD DEVOTO	Jerky Versions of the Dream	IRS
17 DEPECHE MODE	Construction Time Again	SIRE
18 KISSING THE PINK	Naked	ATLANTIC
19 RENT BOYS INC	Sneal for Joy EP	RBI
20 VIOLENT FEMMES	Violent Femmes	SLASH
21 THE REPLACEMENTS	Hootenanny	TWIN TONE(US)
22 NEW MARINES	No Peace	AMERICAN(US)
23 PUBLIC IMAGE LTD	Live in Tokyo	VIRGIN(UK)
24 JAMES WHITE'S	Flaming Demonic	ZE(UK)
25 LORDS OF THE NEW CHURCH	Is Nothing Sacred?	IRS
26 DAVID THOMAS AND THE PEDS	Variations on the Theme	ROUGH TRADE(UK)
27 BAD BRAINS	Rock for Light	PVC(US)
28 LOS LOBOS	And A Time To Dance	SLASH(US)
29 T-BONE BURNETT	Proof Through the Night	WB
30 VARIOUS ARTISTS	The Edmonton Compilation	RUBBER
31 AVENGERS	Avengers	CDI(US)
32 GANG OF 4	Hard	WB
33 NOMEANSNO	Mama	NOMEANSNO
34 VARIOUS ARTISTS	The Elephant Table Album	XTRACT(UK)
35 X	More Fun in the New World	ELEKTRA
36 PETER HAMMILL	Patience	NAIVE(UK)
37 SKAFISH	Conversation	IRS(US)
38 IGGY POP	I Got a Right	INVASION(US)
39 RAINY DAY	Rainy Day	LAMA(US)
40 CHAMELEONS	Script Of The Bridge	137A1K(UK)

Verdict

UB40 Labour of Love



(Polygram)

Cherry Oh Baby, first done by Eric Donaldson, and the UBies do it a lot tighter than another well-known group which also covered it -- the Rolling Stones, on *Black and Blue*. The song is more of a pop number than reggae, and it almost sounds like something the Jackson Five or the Archies would have made a killing on. Next up is the Waiters' old hit *Keep on Moving*, and the UBies sure don't put it to any shame. Unique percussion sounds courtesy of Lindrums, which were experimented with on the record. Well done, UB40. *Please Don't Make Me Cry* follows: it's a vintage Winston (Groove) Tucker tune and a soft, mellow number with touching lyrics (*Sob, Sob*). The soulful saxophone of Brian Tucker walks away in the distance, adding a sense of feeling. The last cut on Side 1 is *Johnny Too Bad*, courtesy of the Slickee, and is one of the highlights on the platter.

Side 2 features *Red, Red Wine*, which is their biggest UK success in quite a while.

So what is the record like? Well, Side 1 kicks off with

Neil Diamond, of all people, wrote the tune, and it was also a soul hit for Jimmy James and the Vagabonds and a reggae favorite when Tony Tribe covered it. UB40's version can be construed as a blend of reggae and soul, done in typically fine UBie musicianship. There's nothing mindblowing about their version of Tiger's *Guilty*, which follows *Red, Red, Wine*. As Side 2 of the disc spins on, the listener will come across *She Caught the Train*, which was initially done by Ray Martell. It falls into the same category as the song right before it: mediocre, and leads you into *Version Girl*. This one is a Boy Friday number, and UB40's version is quite pleasant, complete with the pleading vocals of Ali and Robin Campbell. Last song on the plastic is Jimmy Cliff's *Many Rivers to Cross*. The band uses eloquent female backup singers on this one, and the song is similar to almost every song selected for this disc: soulful and mellow.

My conclusions about the LP? I quite enjoyed listening to it, and I can understand how these songs can very well be sentimental favorites for the UBies or perhaps any veteran reggae aficionado, as they are quite appealing.

--Mike Dennis

T-BONE BURNETT

Proof Through the Night (WEA)

American music is vital once again. R.E.M., Violent Femmes and Rank and File reveal the emotionally vacuous bands of the British pop parade for what they are: shallow, trite, dull. In their apparent rush for the future they ignore the roots of social and musical tradition. The Americans, on the other hand, don't reject those roots out of hand. Parts of the past are positive, and so they move forward with an eye on the past.

T-Bone Burnett is part of that past. He is a contemporary of Dylan, Townshend, Ronnie Lane, Ry Cooder and Richard Thompson. He played in the Rolling Thunder Revue. He played with a most eccentric L.A. band, The Alpha Band, whose records were spoiled by their overt religious tones. T-Bone is partly to blame for Dylan's brief foray into Christianity. BUT WAIT. THIS IS NOT THE T-BONE BURNETT I KNOW.

Rather, T-Bone Burnett has made two wonderful records, *Truth Decay* and now *Proof Through the Night*. These records are NOT religious. Yes, they may comment on the moral decay of America, but they don't proselytize ... T-Bone leaves it to the listener to draw a meaning. T-Bone's records are wonderful because of that and other things.

T-Bone is a consummate lyricist. He tells stories about women from his past, about

his generation, about Plastic America --Hugh and Walt (Disney and Heifer, that is) --about humans (ordinary and insecure) and about being a (Duran Duran) Hula Hoop.

T-Bone Burnett's sound is country and rockabilly and Byrdsish. Slide guitars, acoustic guitars and violins compliment a solid electric sound. Think of Townshend and Lane's *Rough Mix*, think of Ry Cooder, and think of Richard Thompson. T-Bone's voice, in fact, mixes Thompson's gruff depth with Dylan's nasal notes.

Together these elements make: a simple, uncomplicated sound. It has energy. It says something (if that's what you want). It is great to listen to without thought for that EVIL social comment. This is the sound of a man who knows this is HIS sound and so he invests his emotions in the songs and their recordings.

And so we get traditional American music which refers quite properly to the present. From this music the new American bands can confidently draw and create something new, exciting and stimulating. But this will not invalidate T-Bone Burnett and his records, *Truth Decay* and *Proof Through the Night*. Though they are part of the past (happening today), they will not date easily. Okay.

--No. 1

CITR Report: Singles

ARTIST	TITLE	LABEL
1 PUBLIC IMAGE LIMITED	This Is Not A Love Song	VIRGIN(UK)
2 ACTIONAITS	Vagabond	**DEMO TAPE**
3 STRAWBERRY SWITCH-BLADE	Trees & Flowers	HAPPY(UK)
4 D.O.A.	Burn It Down	SUDDEN DEATH
5 THE THE	This Is The Day	EPIC(UK)
6 BLACK UHURU	Party Next Door	ISLAND(UK)
7 KRAFTWERK	Tour de France	EMI(UK)
8 CINEBAR	Another Fine Day	**DEMO TAPE**
9 SIOUXIE & THE BANSHIES	Dear Prudence	WONDERLAND(UK)
10 ICICLE WORKS	Birds Fly	SITUATION 2(UK)
11 FLESH-TONES	Right Side Of A Good Thing	IRS(UK)
12 DEAD OR ALIVE	What I Want	EPIC(UK)
13 THE SMITHS	Hand In Glove	ROUGH TRADE(UK)
14 TOM ROBINSON	War Baby	PANIC(UK)
15 BEVERLEY SISTERS	A Sailor Would Have Sailed	**DEMO TAPE**
16 REDSKINS	Lean On Me!	CNT(UK)
17 RED GUITARS	Good Technology	SELF DRIVE(UK)
18 ECHO & THE BUNNYMEN	Never Stop	KOROVA(UK)
19 SLEEPING DOGS	Same Old Story	CRASS(UK)
20 SPECIAL, AKA	Racist Friend / Bright Lights	TWO TONE(UK)
21 COMSAT ANGELS	Will You Stay Tonight?	JIVE(UK)
22 KEVIN ZED	Saigon Orders	**DEMO TAPE**
23 DAVE HOWARD SINGERS	They Come, They Go / Child Molester	ALONE & GONE
24 FRINGER ELEMENT	Marooned	**DEMO TAPE**
25 DER MITTLGANG	Startled	**DEMO TAPE**
26 A CERTAIN RATIO	I Need Someone Tonight	FACTORY (UK)
27 LORDS OF THE NEW CHURCH	Live For Today	IRS
28 FABULON	Young Hearts Burning	**DEMO TAPE**
29 NEW ORDER	Confusion	FACTORY(UK)
30 FAD GADGET	I Discover Love	MUTE(UK)
31 3 TEENS KILL 4	Circumscrip	**DEMO TAPE**
32 THE FALL	The Man Whose Head	ROUGH TRADE(UK)
33 PORT SAID	Countdown To Midnight	AEON(US)
34 HOUSE OF COMMONS	Way Down South / 1999	**DEMO TAPE**
35 GLENN SCOTT	Reduced Again	**DEMO TAPE**
36 BUNNY WAILER	Boderation	SOLOMONIC(JA)
37 X	Breathless	ELEKTRA(US)
38 KID CREOLE & THE COCONUTS	There's Something Wrong	Z.Z.(UK)
39 ALIEN SEX FIEND	Ignore The Machine	ANAGRAM(UK)
40 THE CREATURES	Right Now	WONDERLAND(UK)



ONLY ? MORE SHOPPING DAYS 'TIL X-MAS!
And We Don't Even Know What You Want

CITR needs your Christmas list; tell us what your three favorite songs of all time are. That's not an easy one at the best of times, but we only want your three fave raves, all three fave raves, and nothing but your three fave raves. (See! At last, a SIMPLE form to fill in!) Your choices will then be allotted points: 1 for the third fave, 2 for the second fave and three points for the favorite fave. All the points from all the replies will then be tallied, and a list of the top 50 will be compiled. You can hear them, from #50 up to #1, starting at 6:30 p.m. on Christmas Eve.

This form will be repeated in December's *Disorder* and will also be available at the regular key places around town, y'know, Zulu, Odyssey, Cabbages & Kinx, etc. Drop your form into the drop-off boxes at these places or mail it to: CITR X-MAS GIFT, 6138 SUB BOULEVARD, VANCOUVER V6T 2A5.

REVIEW: The New Vancouver Art Gallery

Wednesday, October 12, marked the preview opening of the 'New Vancouver Art Gallery.' The gallery's members, local artists, dignitaries, contributors and the press formed the main body at this social event. Everyone was in their Sunday best, local artists were in their most bizarre threads, and, with wine in hand, all had a pleasant time socializing among some of Canada and Europe's finest works of art.

The art itself was hard to appreciate, as the gallery was jammed. This was, as I have said, a social event, not a cultural experience. The display, which opened to the public October 15 and continues until December 31, is the perfect opening show for the 'new' gallery, and I will review this display when the gallery is less populated. The opening show features 27 Masterworks from the Collection of the National Gallery, Vancouver: Art and Artists 1931-1983 (which is the largest exhibition mounted by the VAG), "Film," which features local experimental film between 1966-1983, and 85 Emily Carr paintings and sketches in the new Emily Carr gallery. There is also a new children's gallery, with a show of paintings from the permanent collection. "All this in our new gallery?" you ask. That's right. The new gallery has about four times the previous gallery's floor space and features a new

restaurant, administration wing, expanded gift shop and fine arts library.

The display space in the main building is very handsome indeed. It certainly keeps pace with other gallery refurbishings in England and Germany which sport the same stripped classical structures painted with whites and greys and outfitted with simple, moveable wall planes and lighting. The lighting system installed in the gallery is excellent. It is honest for artificial lighting (not too blue, yet bright) and provides little or no glare on even monumental-sized works. The tracks for the lighting have been recessed into the ceiling, which shows the care and expense that were paid in the detailing of our new gallery. Another nice touch is that the corners of the major floors have what I will call "Meditation stops." These are furnished with Le Corbusier chairs, a table and a window and are a good solution to what might otherwise have been wasted space.

The floors are laid out in a fashion that provides an easy circular progression through the gallery space. This layout compared to some of the labyrinths of the large European galleries is a point worth praising. This circular progression is formed around the gallery's most breathtaking feature: the central rotunda. This offers us the only natural light in the main floorspace

and a very nicely scaled new staircase. It is a beautiful centrepiece.

All is not perfect, though. On the first floor there is a beautifully finished hardwood floor. Unfortunately, this surface, coupled with the rattan chairs and gallery trekkers, results in an extremely noisy atmosphere which detracts from enjoying the art. The second floor is covered with a nice grey carpet, which contrasts with the noisy first floor and the cold, tacky concrete third floor. I hope to see carpet on the third floor soon. Outside there are the typical cascading and treacherous Arthur Erickson stairs that will soon begin claiming their victims. There are a few other hairs I could split, but I don't want to take anything away from this beautiful building. This is the perfect building in the perfect location for the VAG.

With the improved security and a climate control system we should see some of the highly publicized touring collections in Vancouver. With these tours and its new central location, many of the people who were previously alienated by the old gallery will be coming to see what is happening in the New Vancouver Art Gallery.

--Brent Argo

Monday to Friday

NEWS DIET

A healthy ingestion of news, sports, and weather five times each day.

Wakeup Report (8 a.m.)
Morning Newsbreak (10 a.m.)
Lunch Report (1 p.m.)
Afternoon Newsbreak (3:30 p.m.)
Afternoon Sportsbreak (4:30 p.m.)
Dinner Report (6 p.m.)

SPORTS (8 p.m., 10 p.m., 1 p.m., 4:30 p.m., 6 p.m.)

As well as regular sportscasts CTR features live play-by-play broadcasts of Thunderbird football, hockey and basketball games. **Birds Eye View**, UBC Sports special will now include Thunderbird Profiles.

GENERIC REVIEW (8:35 a.m., 5:35 p.m.)

An analysis of various forms of entertainment in Vancouver.

INSIGHT (6:13 p.m.)

A CTR editorial on any and every contemporary issue. Heard nightly after the Dinner Report.

AT UBC (7:30 a.m., 11:50 a.m., 4 p.m., 6:40 p.m.)

A UBC calendar of events heard four times daily.

HIGH PROFILE (8 p.m.)

An hour focus on musicians and bands which have surfaced and, at many times, stayed on the CTR Playlist past, present, and maybe even future. (See box for nightly features.)

FINAL VINYL (11 p.m.)

Each night one complete album is featured. (See box for nightly features.)

Saturday

THE FOLK SHOW (10 a.m. - 12 p.m.)

Mostly traditional folk music.

CTR PLAYLIST SHOW (3 p.m. - 6 p.m.)

Countdown of selected music from CTR's weekly album and singles playlist.

SATURDAY MAGAZINE (6 p.m. - 6:30 p.m.)

News, sports, a summary of the week's Generic Reviews, and surprise features.

Sunday

MUSIC OF OUR TIME (8:30 a.m. - 12:15 p.m.)

Classical 20th century music.

6 November - **VCO Concert Preview.**

13 November - **Aaron Copland's 83 Birthday Celebration**

20 November - **VNMS Ethnic Concert 1 Preview**

27 November - **Canadian Music Week**

SUNDAY BRUNCH (12:15 p.m. - 12:45 p.m.)

Showcase of literary works in poetry and prose.

ROCKERS SHOW (12:45 p.m. - 3 p.m.)

Reggae music from Jamaica and other areas.

RABBLE WITHOUT A PAUSE (3 p.m. - 6 p.m.)

Unusual, unpredictable, and unconventional describe this music show mixed with theoretical and practical banter.

SUNDAY MAGAZINE (6 p.m. - 6:20 p.m.)

Wrap up of the weekend's news and sports as well as a Generic Review.

FAST FORWARD (9:30 p.m. - 1 a.m.)

CTR's music alternative to our regular music programming.

Monday

THE JAZZ SHOW (9:30 p.m. - 1 a.m.)

An eclectic mix of musical jazz forms.

Live on CTR

THUNDERBIRD SPORTS

FOOTBALL
Defending National Champions

Saskatchewan Huskies vs. Sat., Nov. 5 at 1:00 p.m.
at Thunderbird Stadium

Western Final Sat., Nov. 12 time and place yet to be determined

HOCKEY

UBC vs.

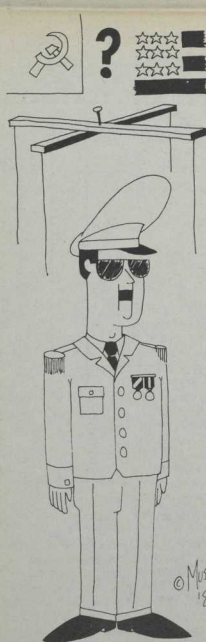
Alberta Golden Bears Fri., Nov. 11 at 8:00 p.m.
Calgary Dinosaurs Fri., Nov. 18 at 8:00 p.m.

at Thunderbird Winter Sports Centre

STUDENTS FREE

(with AMS card)

All games live on CTR FM102, cable 100
Pre-Game Show starts 15 min. before game time.
Bring your radio to the game



A Portrait of the
Dictator as a
Young Puppet



Will the real Dave Gregg of D.O.A.,
please stand out.



Program Features

PUBLIC AFFAIRS Every weekday morning at 9:00 a.m.

Monday ... **AMNESTY ACTION:** A community access program providing a forum for human rights issues of concern to Amnesty International.

Tuesday ... **CAMBRIDGE FORUM:** Presenting authoritative speakers confronting issues of public concern.

Wednesday ... **SPEAKER'S CHOICE:** Offering highlights of talks given locally by various speakers.

Thursday: **COUNTER FORCE:** A program which addresses the issue of global peace and justice.

Friday...**ARTISTS ONLY:** Interviews with various artists.

Mon., Oct. 31 - **Torture in Chile: The Evidence**

Tue., Nov. 1 - **Against Intervention in Latin America**

Wed., Nov. 2 - **Education Under Siege: Academic Freedom and the Cult of Efficiency** with new UBC president George Pedersen

Thu., Nov. 3 - **The World According to Caldicott** with Dr. Helen Caldicott, head of Physicians for Social Responsibility, who gave an emotional talk at UBC in July

Fri., Nov. 4 - **King Sunny Ade**

Mon., Nov. 7 - **Human Rights in East Germany**

Tue., Nov. 8 - **Facing the Two-Fold World Crisis** with Helmut Schmidt, past chancellor of West Germany

Wed., Nov. 9 - **The Forgotten Party: The Victim of Crime** with Supreme Court of Canada Justice Brian Dickson

Thu., Nov. 10 - **Peace and Justice in Perspective** - public forum highlights of the World Council of Churches General Assembly held recently at UBC

Fri., Nov. 11 - **XTC**

Mon., Nov. 14 - **A Salvadorean Journalist Finds Freedom in Canada**

Tue., Nov. 15 - **Is Higher Education Failing Humanity?** with internationally celebrated architect, designer and educator Buckminster Fuller

Wed., Nov. 16 - **Canada/USA: Speakout on Life with Uncle** -- highlights of a public forum held at UBC

Thu., Nov. 17 - **Violence vs. Non-Violence in Social Activism**

Fri., Nov. 18 - **D.O.A.**

Mon., Nov. 21 - **South Africa: A Nation on the Brink**

Tue., Nov. 22 - **Feminism and Democracy: You Can't Have One Without the Other**

with feminist editor of Ms. magazine Gloria Steinem

Wed., Nov. 23 - **The Opera: "An Exotic and Irrational Entertainment** with UBC music professor French Tickner

Thu., Nov. 24 - **World Council of Churches: Christians, Leftists or the Anti-Christ?**

-- an interview with WCC general secretary Philip Potter

Fri., Nov. 25 - **Phil Manzanera**

Mon., Nov. 28 - yet to be determined

Tue., Nov. 29 - yet to be determined

Wed., Nov. 30 - **AIDS: A Medical and Social Problem** with Dr. Kevin Cahill of the New Jersey College of Medicine

Thu., Dec. 1 - **Strategies for Stopping the Arms Race**

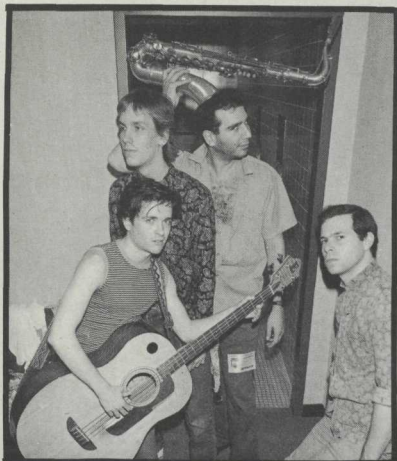
	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7 am							
8 am		STATUS REPORT	STATUS REPORT	STATUS REPORT	STATUS REPORT	STATUS REPORT	
9 am	MUSIC OF OUR TIME	AMNESTY ACTION	UBC ON TAP	SPEAKERS CHOICE	CROSS CURRENTS	CATLINE INTERNATIONAL	
10 am	THE MUSIC CALENDAR	Breakfast Report	Breakfast Report	Breakfast Report	Breakfast Report	Breakfast Report	THE FOLK SHOW
11 am	MUSIC OF OUR TIME	General Review	General Review	General Review	General Review	General Review	
Noon	SUNDAY BRUNCH						
1 pm	THE REGGAE SHOW	Lunch Report	Lunch Report	Lunch Report	Lunch Report	Lunch Report	
2 pm							
3 pm		Newsbreak	Newsbreak	Newsbreak	Newsbreak	Newsbreak	
4 pm	RABBIT WITHOUT A PAUSE	Sportsbreak	Sportsbreak	Sportsbreak	Sportsbreak	Sportsbreak	CITR PLAYLIST SHOW
5 pm							
6 pm	SUNDAY MAGAZINE	Crime Report Book End View	Crime Report Height	Crime Report Height	Crime Report Book End View	Crime Report Canada Notebook	SATURDAY MAGAZINE
7 pm		General Comment	General Comment	General Comment	General Comment	General Comment	
8 pm	SUNDAY NIGHT LIVE	HIGH PROFILE	HIGH PROFILE	HIGH PROFILE	HIGH PROFILE	HIGH PROFILE	HIGH PROFILE
9 pm							
10 pm	FAST FORWARD	THE JAZZ SHOW					
11 pm	FINAL VINYL	FINAL VINYL	FINAL VINYL	FINAL VINYL	FINAL VINYL	FINAL VINYL	FINAL VINYL
Midnight	FAST FORWARD	JAZZ CONT'D					
1 am							
2 am							
3 am							
4 am							

HIGH PROFILES FOR NOVEMBER - Mon. to Sat. at 8 p.m.

Tues	01	Late Jam/Style Council
Wed	02	John Cale
Thurs	03	The Plugz
Fri	04	Pigbag
Sat	05	Nina Hagen
Mon	07	The Members
Tues	08	Subhumans
Wed	09	Maximum Joy
Thurs	10	The Teardrop Explodes
Fri	11	Avengers
Mon	14	A Certain Ratio
Tues	15	Glam-Rock
Wed	16	Echo & the Bunnymen
Thurs	17	Scritti Politti
Fri	18	Augustus Pablo
Sat	19	The Sound
Mon	21	Dr. Feelgood
Tues	22	New & Old Surf Music
Wed	23	Section 25
Thurs	24	Early Human League
Fri	25	Painted Sticks
Sat	26	Modern English
Mon	28	Ruts/Ruts DC
Tues	29	Captain Sensible
Wed	30	Greensleeves Sampling

CLASSIC ALBUMS FOR NOVEMBER Every Friday Night at 11 p.m.

Fri	04	Elvis Costello	My Aim Is True
Fri	11	Wanna Buy A Bridge?	Rough Trade Record Label Sampler
Fri	18	Birth Of The Y - Sampler	- Y Record Label Sampler
Fri	25	Richman	Back In Your Life



No, the fellow with the sax on top of his skull is not an AMS staff member, but a travelling musician with Milwaukee's famed troubadours, the Violent Femmes. They traipsed through town October 26th and put on a show that not only proved they are as accomplished live as they are on vinyl, but their serious brand of humour, as black as it might be, is something worth laughing about!

CITR
and



Hot Air Show

MONDAY NIGHTS
9:00 P.M. to 1:00 A.M.

Complimentary Ticket



YOU BE THE JUDGE!
NO COVER CHARGE FOR STUDENTS



STUDENT UNION BUILDING
BRYAN CAMPUS
1000 UNIVERSITY BLVD.
ST. LOUIS, MO 63103



LOWER CONCOURSE

ADMIT ONE
Non-Student

Clip & Save



Introducing
NEW
Live Music